"After the Thin Man" Runs Four Weeks, Loew's, Toronto

CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 43 TORONTO 2, CANADA February 13th, 1937

LAURELS FOR LEO

"Camille", 4th Week, Capitol, N.Y.

The big Capitol Theatre on Broadway seats 5200 paying guests!

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When you can get *two pictures in a row* that hold over 4 weeks each you're dealing with a *great producing outfit!*

With pardonable pride M-G-M announces the 4th big week of "Camille" following 4 merry weeks of "After The Thin Man."

Of course, those smiling faces on Film Row are the boys with M-G-M contracts!

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

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RAY LEWIS
Editor and Publisher
THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Representatives:
Leon S. Stone
Elgin St., Gordon, N.S.W., Australia.

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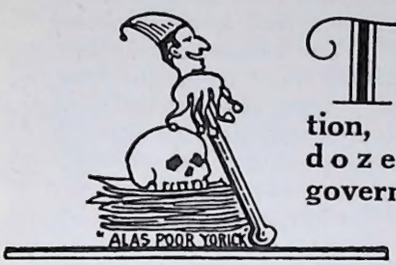
THE GLORIOUS MAJORITY!



THE Local Council of Women, a National Organization, in affiliation with dozens of organizations governing Community service, National and International service; and representing people of all races and creeds, in an annual meeting recently held at Toronto, brought up the question of "indecent stage programs," in their annual report.

The report read, "The programs are a disgrace to a right-thinking, right-living community." A motion followed to make the raising of the standards of the theatres as one of the objectives of 1937.

Everyone at Toronto knows the theatres which are being referred to. Forewarned should be forearmed. It is better that these theatres clean up, than you who constitute their ownership shall be "cleaned."

No burlesque in the days of Billy Watson's Beef Trust ever presented anything quite like what is being presented now at Toronto. It reflects no credit, nor glory upon the management. It is a rotten way to make money; and if any action is taken as a result of the report of the Local Council of Women, those who are innocent will suffer with the guilty.

If any patron of a theatre is so depraved that he has to be entertained by a big, fat, female darky, who shakes her mountainous posterior to the music and words of a filthy song, let that patron jump into Lake Ontario and drown his depravity. The more of that kind who drown themselves, the better for Canada.

Show Business is a rollicking, Bohemian form of Amusement. It started off in history with religious music, dances, singing, poetic prophecies, pageantry, spectacles. It followed its career through the Ages with Druids stringing their musical instruments, and improvising biographies of their hosts, a history of their people. Folk songs, folk lore, folk dances. It was wholesome, clean, happy, and tragic.

The stage gradually took on a permanent form, although the forms of its expression, and the medium of its service, varied. It became at times low-brow, it became high-brow. It never died out, for in some form or another it expressed the people emotionally, for all the world's a stage, and men are its players.

The kindest, most generous, most unselfish people have been associated with the theatre. The first to respond to an appeal for service. What is going on in the flood areas of the United States is an example, theatres are closed, and being used as emergency depots of Service for housing, for hospitalization, for anything and everything which may help.

We, who are its show people, because we love the theatre, aside from any economic advantage it may give us, are jealous to preserve its traditions, its merry, clean spirit. We bitterly resent its prostitution.

The motion pictures of the last two years, in particular, have revealed a very high standard of entertainment, and have also revealed that such entertainment is profitable.

Thousands of men and women crowd the Arena, at Toronto, to watch Hockey. This is Show Business, also. It's clean, wholesome fun, and one of our biggest box-office draws. There is your answer, Showmen.

A theatre-going public which makes a little girl of seven, Shirley Temple, its greatest box-office draw, reveals that the majority of people enjoy that which is wholesome. Why not cater to the glorious majority?

RAY PRESENTS

RAY LEWIS

THE Regent Theatre on Adelaide Street, Toronto, may have a future, for the site is a valuable piece of property; it has had a long past filled with showmen's memories, as a skating rink, "legit house", melodrama, vaudeville, symphony orchestra and motion pictures. Its present has for some time been a dark secret.

The Regent, alias Majestic Theatre, Toronto Opera House, Jacob's Opera House, Skating Rink, felt its stage-boards quiver when Robert Mantrell trod upon them, playing "The Bells" —"The Lady of Lyons"—"Romeo and Juliet" —"Hamlet"; and Sir Henry Irving and Ellen Terry came with their repertoire of plays, before the Grand Opera House, one block away, gave the theatre "legit" competition, taking these stars away.

When the old theatre burned down and reopened as The Majestic, Minnie Maddern Fiske, trod lightly upon its stage, followed by Marie Dressler, by Nazimova, all who took their bows before audiences who in those days were obliged to remove their gloves for fear of splitting them, so emphatic were they in their applause.

THEN came the days of Irish plays, Dan McCarthy. Year after year Dan came to this theatre, remaining two weeks at a time. Irish brogue, Irish songs, Redcoats and English Landlords, the latter who were the villains, Irish blacksmiths or stable boys, who were the heroes. Colleens who repulsed the advances of the landlords, for the Irish lad's love. The theatre was always packed, and Dan changed his plays nightly.

Dan was always in need of children for his plays, there were no stage restrictions as far as age was concerned, and I remember appearing in one of his plays. The scene was a birthday party, the hero's birthday, and all the village turned out for it. I had a song to sing, "Sliding Down our Cellar Door". I was deliriously happy, for even in those days, I was stage-struck. I practised that song over and over again. Dan paid the children fifty cents each, and fifty cents to a wee girl was a lot of money in those days. I was to get a dollar for singing the song.

Just before my cue, the villain, very dark and very handsome, whispered to me; my face turned crimson, for he had whispered that I was losing my "drawers".

In those days, little girls wore "drawers", caught in above the knee with elastic. There were no such names as "panties" or "bloomers". It was winter, and my "drawers" were made of flannel, and edged off with red lace which my mother had crocheted. The elastic was broken, one drawer-leg had slipped down below the knee, plainly revealing what it was, plus the red lace. I clutched that leg, it was time for me to sing; one moment of agonizing indecision, should I seize my great opportunity and sing, losing my "drawers", or should I make a hasty exit? The audience caught a glimpse of me and began laughing uproariously. I rushed off the stage, and Maggie Quinn, then a little girl, sang my song.

OH the bitter tears which I shed. I had lost my great chance, and that handsome villain, who was so nice to me, and for whom I had conceived a grand passion, I could never look at him again. He had seen that fallen leg of that garment, it's red lace frill. Oh the shame of it!

Many, many years later, Maggie Quinn became Mrs. Chauncey Alcott, and her husband called her. "Marguerite".

John Griffith, pioneer motion picture exhibitor, enroute to Chicago, heard of Motion Pictures, and brought a film back to Toronto with him, presenting the first motion picture to be seen in Toronto, this at the Regent Theatre. Mr. Griffith later built up a chain of twenty-eight theatres in Ontario, the last three of these theatres, one at Woodstock, one at St. Cartherines and one at Chatham, leased to Famous Players Canadian.

Mr. Griffith introduced Motion Pictures and vaudeville at this theatre, which had previously embarked upon a career of mellow melodrama.

"Orphans of New York"—"Lost in London" —"Shaft No. 2", played there until the days of Al Woods' spectacular four acts, sixteen scenes of melodrama overpowered us, and helped to kill the melodramatic bird.

BERTHA, the Sewing Machine Girl", was born in those days. It was the day of the honesst and virtuous woiking-goil, tied to a log and headed for the blade of a buzz-saw; or caught in the trap of a rendezvous with a black-moustacheed villain, who pushed Nell off the dock for resisting his amorous advances.

(Continued on Page 5)

David Loew To Produce "When's Your Birthday?" First Joe E. Brown Picture Under New RKO Radio Contract.

Ray Presents

(Continued from Page 4)

But, hush, is that not the clatter of the hoofs of faithful Dobbin galloping over the cobble-stones? Two cocoanut shells beaten upon a stone slab galloped to the satisfaction of the applauding audience, part of which audience nearly fell out of the gods into the balcony below, so eager was it to spur on Dobbin and the hero to Nell's rescue.

The villain has heard the beat of the hoofs, he knows Dobbin's tread, and so he steps upon the fingers of beautiful Nell, who clutches the dock's edge in her attempt to save herself from the waters below.

The audience now call out to Nell to hang on, they shout to the hero to hurry, and just as Nell is going down for the last time, Dobbin gallops upon the scene, full of horse-sense, butting the doity villain into the water, while our hero dives in and saves Nell. Curtain!

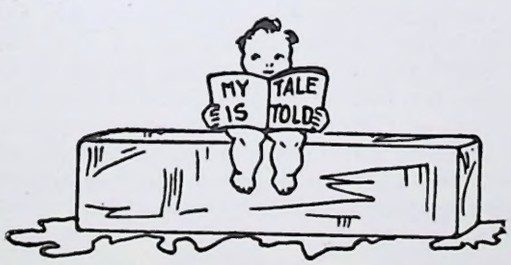
AMBROSE SMALL, the theatre magnate who disappeared after he had been paid a million dollars for his Trans Canada chain of theatres, by Famous Players, at one time owned this theatre of memories.

As The Regent, under the Famous Players management, it became the first class picture theatre of Toronto, introducing Jack Arthur as conductor of an orchestra, which in itself became a box-office attraction.

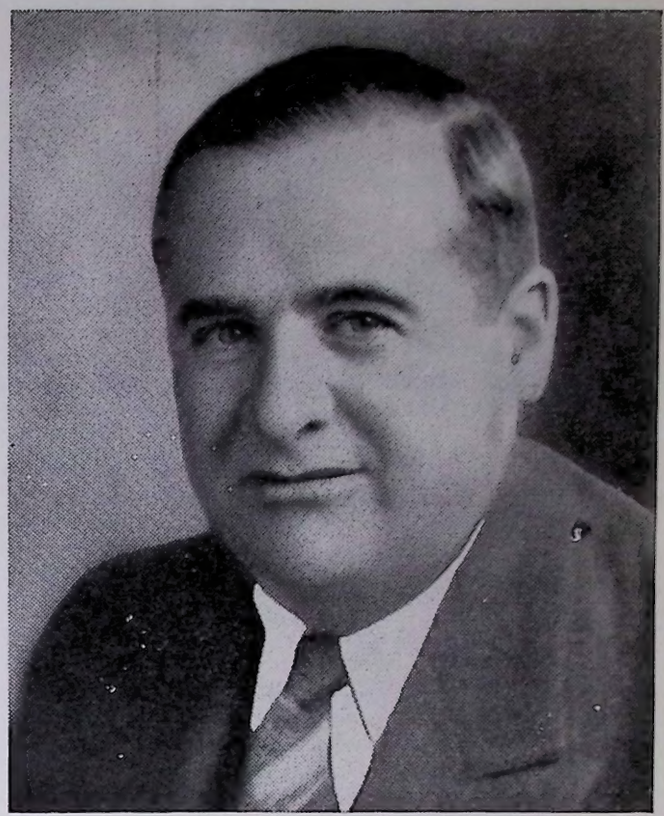
But soon the Regent became old-fashioned, new theatres with Persian carpets, brocaded hangings, crystal chandeliers, ladies dressing-rooms with dainty dressing-tables, etc., etc., became the theatre's idea of service to its patrons, and The Regent was closed, to be opened on occasion for a long run of a special picture, or as a rehearsal theatre for Jack Arthur's pony ballet, until, as they say in England, it was definitely closed.

IT is February, 1937, I can remember that theatre when I was in the kindergarten, and soon, soon, it will join the long procession of landmarks of memory. They tell me that it is to be pulled down. The walls will go, the stage, footlights, procenium arch, aisles where the living, and those now dead walked happily; but those who remember will pass that way with living memories, until they too succumb to Time, into the Consciousness of Eternity.

"And when the stream
Which overflowed the soul was passed away,
A consciousness remained that it had left,
Deposited upon the silent shore
Of memory, images and precious thoughts
That shall not die, and cannot be destroyed."



Universal Designates April As J. R. "Grainger Month"



J. R. "Jimmy" Grainger, General Manager of Distribution, Universal Pictures.

* * *

APRIL will be designated "J. R. Grainger Month" in the moving picture industry. The New Universal is seizing the occasion of Mr. Grainger's fourth year as General Manager of Distribution of Universal to pay him this honor, and it is also affording an opportunity for every exhibitor in the United States and Canada to register his appreciation of the straightforward and friendly dealings which have characterized Grainger's business life, spanning almost the entire history of moving pictures.

Mr. Grainger's career in motion pictures started as agent for "Cabiria", which was the first feature length picture to be handled the same way that Broadway shows were handled when they went on the road. Mr. Grainger was also Western Divisional Sales Manager of Edison Talking Pictures, General Sales Manager for Thomas H. Ince, Assistant to Winfield Sheehan in the Fox Corporation, organizer of Mickey Neilan Productions, representative of Charlie Chaplin in the distribution of many of his most successful pictures, and Vice-President and Sales Manager of the old Goldwyn Company. In 1924 Mr. Grainger joined Fox as General Sales Manager, and in 1933 resigned to become General Manager of Distribution for Universal for United States and Canada.

The "J. R. Grainger Month" will be signalized by the release of "Top of the Town", Universal's greatest production effort of the year. The month will also see the greatest advertising, publicity and exploitation drive ever undertaken by Universal.

Herbert Wilton, M.P., Manager Strand Theatre, Hamilton, Ont., Dies.

Digest Reviews and Previews

Uptown Theatre - Manager Jack Arthur

"Rainbow On The River"

RKO Radio

"Jay L."

FOR Bobby Breen's second feature picture, RKO Radio selected the well-known novel, "Toinette's Philip", by Mrs. C. V. Jamison, a story of the North and South after the Civil War, and of a negro woman's devotion to the orphaned child of her former master. The story opens in the Deep South, where Philip is living with Toinette, a former slave of Philip's parents. Father Josef, a kindly priest, becomes curious about Philip's parents, and when Toinette refuses to divulge their identity, claiming that she found the child by accident, proceeds with his own investigating. His efforts prove successful, and he finds that the lad has a grandmother living in New York City. Philip is taken to Mrs. Ainsworth, the grandmother, who at first refuses to have anything to do with him, declining to believe that the boy is her grandson. Life for the youngster is made generally miserable by Mrs. Ainsworth's avaricious niece, and the latter's brat daughter, who are afraid that Philip will inherit the grandmother's fortune. Philip is befriended by the Ainsworth butler, Barrett, who does his best to make life easier for the unhappy orphan. Mrs. Layton, the niece, and the daughter, overplay their hand, however, and so enrage the grandmother, while Philip has been gradually making himself more liked by her, that she takes the boy and travels down South to personally interview Toinette. They find Toinette slowly dying of a broken heart by her separation from Philip, and Mrs. Ainsworth thoroughly convinced that Philip is really her own flesh and blood, takes the youngster and Toinette back North with her.

BOBBY BREEN, as Philip, does admirable work, proving himself a capable little trouper as well as a fine singer. He sings several songs in his crystal-clear soprano, including the title song, and three of the never-to-be-forgotten melodies of Stephen Foster, "Old Folks At Home", "Ring, Ring de Banjo" and "The Camptown Races"; also Franz Schubert's "Ave Maria". In order to correct an error which previously appeared in The Digest, let me state that Bobby Breen was born in Montreal, but was brought to Toronto as a baby, and was raised in the Queen City, and it was at a local night club in Toonto that this clever youngster made his professional debut.

Principal acting honors go to Louise Beavers, the brilliant Negro actress, who plays the role of Toinette. Her scene in the Church, just before Philip's departure for New York, will bring tears to the driest eyes. I remember another picture in which Miss Beavers also caused the water to flow, namely "Imitation of Life". Those who recall that picture will never forget Louise Beavers' performance.

Closely following Miss Beavers come May Robson, who does a grand job of the grandmother who hates all Southerners; Charles Butterworth as Barrett, the butler with a kind heart; Benita Hume, as the despicable Mrs. Layton; Alan Mowbray, also well-known to Toronto folks for his radio and stage work here, as the brow-beaten Mr. Layton; Marilyn Knowlton as the brat, Lucille, and Henry O'Neill as Father Josef.

Both the Hall Johnson Singers and the St. Luke Choristers are heard prominently during the picture.

"Rainbow on the River" was produced by Sol Lesser, and directed by Kurt Neumann. This is an unusually fine family picture, and this angle should be stressed in exploiting the film. Running time—91 minutes.

* * *

"Winterset"

RKO Radio

"WINTERSET" is a picture which, with the proper exploiting and handling, should prove exceptionally fine box-office. It has essentially the same cast of principles as appeared in the stage version, which latter was awarded the prize as the Best Play of 1936. Burgess Meredith, Margo, and Eduardo Ciannelli portray the same roles they did on Broadway, and the performances of these three players, are something to warm the hearts of all who appreciate fine acting.

"Winterset" presents a side of life of which you and I know less than nothing, It shows you men, dirty, cold and starving, searching through garbage cans in the hope of finding a piece of bread or some other delectable morsel. It shows men picking up cigarette butts from the street and smoking them — and not comedians, either —and others begging for permission to sleep under the pipes in a basement hovel, in order to keep warm. It shows you life as it exists in the slums of New York, down by the river-side. And the story tells of the one ambition of a vengeance-driven man to avenge his father's death, which had been engineered by gangsters, and of his being sidetracked in his quest by love for a girl, whose brother was one of those responsible for his orphanhood.

BURGESS MEREDITH as Mio, Margo as Marianne, and Eduardo Ciannelli as Trock, carry the principal action, but several others come in for their share of the spotlight. These include John Carradine as Mio's father, Edward Ellis as the conscious stricken Judge Gaunt, whose conscience has driven him mad, Paul Guilfoyle as Marianne's brother and Maurice Moscovitch, a grand old actor, as her father, Mischa Auer in a far too brief sketch as a radical, and Willard Robertson as a policeman.

The picture differs in theme from the play only at the end, where a happy ending was written in for screen purposes. Anthony Veiller, who wrote the screen play, has done a fine job on Maxwell Anderson's play, while all others connected with the screen production should be commended highly on the excellence of this film fare. There is little comedy in the picture, mostly it is stark, vivid drama, but the unusual technique that has been emplayed, both in direction—Alfred Santell, photography —Peverell Marley and Vernon Walker, and general production—Pandro S. Berman, make this certainly one of the outstanding pictures of the season.

* * *

King Haakon and Queen Maud of Norway See Special Screening of 20th Century Fox's "One in a Million" Starring Norwegian, Sonja Henie.

Digest Reviews and Previews

"Stolen Holiday"
Warner Bros.

BASED on the gigantic financial swindle which rocked France to its foundations a year ago, and which precipitated riots and political turmoil across Europe, "Stolen Holiday" presents the svelte Miss Kay Francis with her best vehicle since "One Way Passage". Miss Frances is more fascinating and more gorgeously gowned than in any of her pictures for quite some time, and her acting is correspondingly more effective. Opposite her, as the love interest, is Ian Hunter, this marking the third time Hunter has teamed up with Miss Francis. This is a combination which I believe should become inseparable. Miss Francis sophisticated manner and beauty requires a more mature type for the male lead than the majority of stars, and Hunter fits this requirement like the proverbial "T". Also in a leading role in "Stolen Holiday" is Claude Rains, whose screen debut was of the most unorthodox sort, in that, although star of the picture, he was not seen until the closing scene, and then as a corpse — he was "The Invisible Man". Rains has since appeared in several outstanding films, notably "Crime and Punishment" and "Anthony Adverse", and his rapidly increasing prestige mark him as an important marquee name.

The story traces the parallel careers of Miss Francis and Rains, the former starting as a humble mannequin and rising to proprietress of the most fashionable dress establishment in Paris, and the latter rising from a poor Russian emigre to head a gigantic financial empire; an empire, however, built on fraud and crookedness, and which finally collapses to the discordant notes of arrests, street riots, suicide and murder.

MISS FRANCIS is superb as the ambitious couturiere, whose career is shattered when she trips on her own heart. She has been given some powerful material to work with, and the result is a triumph for this brilliant actress. For the woman fans, the gowns Miss Francis wears and displays in "Stolen Holiday", will create a sensation. They are the very latest styles, as conceived by Orry-Kelly, and should help to establish Hollywood's claim as style-setting successor to Paris. Of the sixty mannequins used to display the new creations, twenty-one of these were formerly employed in Paris salons such as that depicted in the picture. These mannequins constitute a new element in pictures, and succeed in showing off the new fashions to the very best advantage.

Claude Rains does splendid work as the super-swindler, whose persuasive voice and easy manner secure for him an entree into the leading homes of France, and enmesh some of the country's most prominent citizens in his net of fraud and swindling. Rains' performance is indeed an outstanding one, and constitutes one of the highlights of the production. Ian Hunter, as a British diplomat who meets and falls in love with the glamorous head of the House of Picot, gives a smooth and faultless portrayal, and one that is certain to gain for him fresh laurels.

The greater part of the comedy relief has been placed in the capable hands of Alison Skipworth, and as usual Miss Skipworth fulfills all expectations. Alison Skipworth is a character-comedian who is rapidly rising in popularity, and appears to be the only person who can possibly fill the shoes left empty by the untimely death a few years back of Marie Dressler.

INCLUDED in the supporting cast are Alexander D'Arcy, Betty Lawford, Walter Kingsford and Frank Reicher. Michael Curtiz, director of "Charge of the Light Brigade" was behind the megaphone for this production. "Stolen Holiday" has plenty of the elements required for good box-office returns, and should be sold especially to the members of the weaker sex; they'll love it, and where the women go, the men invariably follow.

* * *

Personal Musings

"FIRE OVER ENGLAND", Erich Pommer's production for Korda's London Films, has been awarded the 1937 Gold Medal by the League of Nations committee on motion pictures. Last year this medal was awarded to David O. Selznick's production, "Little Lord Fauntleroy".

"Fire Over England" has a splendid cast headed by Flora Robson, Leslie Banks and Raymond Massey, and depicts the heroic struggle between the forces of "Good Queen Bess" and the Spanish Armada of King Philip. The picture will have its American debut March 4, at the Radio City Music Hall. Regal Films Limited will distribute "Fire Over England" in Canada, but as yet no release date has been set.

* * *

I AM willing to wager any sum that Greta Garbo has never been so shamefully treated as she has been at Loew's, Toronto, where for three weeks now, she and Bob Taylor have been knocking at the doors, begging to be let in, and each week the public and the management have politely told Miss Garbo and her romantic escort, "Come back again next week, please". We understand that La Garbo was so furious when this week for the third time she was told the same thing, that she turned on "Bernie" in a mighty rage and shouted, "I TANK I GO HOME NOW". Asta just barked happily.

* * *

THE best story we have heard in recent days concerns an Old Codger who was gazing at the display window of a large department, where a sign was prominently displayed, reading "Ladies Ready To Wear Clothing". The O. C. gazed for a few minutes, and then snorted, "Hmm, it's about time."

"Jay L."

THE three bandits who robbed the Lyceum Theatre in Winnipeg, of $900. and a few nights later held up the manager of Starland theatre and stole $185. were sentenced in Winnipeg to five years in Manitoba penitentiary. They confessed their guilt and admitted slugging the managers of each theatre with their revolvers after getting the money.

J. J. CONKLIN.

Major Companies' Replies to MPTOA Trade Practise Programme, Completed.

CANADA HA

The Evening Times-Globe

SAINT JOHN, N. B., THURSDAY, JANUARY 7, 1937

Newest Singing Star Young Deanna Durbin Has Cousins In City

Eddie Cantor's Prodigy Enjoys Meteoric Rise to Fame

Mrs. W. H. Coleman, 26 Orange reet has received a letter from her usin, James Durbin of Los Angeles, l., telling of the sensational success ith which his 13-year-old daughter, eanna, is meeting on Eddie Cantor's dio program, also in moving pic- res.

Little Miss Durbin is regarded as e "find" of the year in the enter- inment world. In that way she nks with Freddie Bartholomew, hirely Temple and other precocious oungsters. She was discovered by a ovie scout when she was singing in Los Angeles church choir, was romptly tested before the camera nd put under contract.

In the meantime, however, Deanna ad been snapped up by a Hollywood adio station and introduced into Ed- die Cantor's Sunday evening program, as most Saint John people already know from hearing her.

Amazes Critics

The child, pretty and winsome, pos- sesses a clear bell-like soprano voice, said by critics to be amazingly ma- ture in one so young. Deanne has al- ready flown to New York and has been heard there by Edward John-

when two years of age. Her father preceded the family in the trip across the ocean and visited Mrs. Coleman and her brother, John Durbin, in Saint John before he proceeded to Manitoba, where he took up a gen- eral blacksmithing trade.

After a few years in St. Vital, near Winnipeg, James Durbin—who had added electrical welding to his work routine—removed to Los An- geles. It was there his daughter was taught to sing.

Began at Early Age

Mr. and Mrs. Durbin, being music lovers themselves, desired their daughter, whose home-name is Edna Mae, to be tutored correctly. So at a very early age the little radio- movie-opera star of the moment was given instruction in the use of her gifted voice. Deanna's father is an acceptable choir singer and his cousin, John, of this city, has sung in local choirs for years.

Although Deanna sang in church concerts and choirs during her vocal training, the real value of her voice as related to her pleasing personality did not come to the notice of the entertainment barons until a few weeks ago. Now she is an interna- tional sensation.

Deanna Durbin's movie appear- ance will be in Universal's "Three Smart Girls" and "Top O' the World." The child star is learning three foreign languages for

Her Age Isn't 'Faked'— But Few Will Believe It

Golden-Voiced Deanna Durbin, 14, Whose Cousins Reside Here, Had Discouraging Start, Then Phenomenally Became Public Heroine No. 1 in Movie World

DEANNA . . . SHE "EEZ MAR-R-VELOUS!"

DEANNA DURBIN, as related in The Evening Times-Gl day, is really Edna Mae Durbin, a daughter of James D of Los Angeles, Cal., whose cousins, Mrs. W. H. Coleman an bin, reside in this city. Letters from the Hollywood Durb relatives here advised of the youthful singer's sensational though so well known has she become that her career car as easily in current publications. The most striking circu her impression on people is that few will believe she is years old.

Vocal Chords Mature

Doctors who have peered into her throat say her vocal chords seem fully matured and won't be harmed if she doesn't sing too much opera.

She has a sister, Edith, 13 years her senior, who was a public school dramatic teacher. Edith suspected that Edna Mae might be talented and took her to a voice instructor. Soon the girl was singing in churches, at women's club benefits, and at school.

An agent heard about her and startled her family with ideas for picture work. They said he might try, so eight months ago he took her to Metro-Goldwyn-Mayer, where she was given a six-month contract.

She appeared in one short, an item titled "Every Sunday," which had something to do with a park band concert. It wasn't very good, and hasn't been released. Neither was her contract renewed.

Gawkiness Absent

The agent then found a place for Deanna on a radio program, and in- vited Universal executives to listen in. They did. Then they asked to see the prodigy, half expecting to find her a gawky specimen of 25 or 300, disguised in short skirts and a hair bow. When Deanna walked in, they handed her a contract.

Her singing teacher, hired by the studio, is Andres de Segurola, former Met star, among whose other pupils have been Marion Talley and Marjorie Lawrence. He drops his monocle

THE TORONTO DAILY STAR

YOUNG CANADIAN GIRL'S QUICK

Not long ago Deanna Durbin, 14, of Winnipeg her mother, were dependent largely on her elder teacher. To-day she has a seven-year motion been starred in her first picture. The attract from Winnipeg is shown here

THE EVENING TELEGRAM, TORONTO,

BETWEEN YOU AND ME

ANOTHER MARY PICKFORD?

A little fair-headed Winnipeg girl who is just a bit younger than Mary Pickford when she went into movies, is making producers wonder if the cycle for curls and little girl roles is not coming in demand once more . . . Fourteen-year-old Deanna (pronounced Dee-anna) Durbin has all the moguls rubbing their chins thoughtfully after her performance in "Three Smart Girls," which also has in its cast Barbara Reid, of St John's, N.B. . . . We gleaned this gossip from Beulah Livingstone, ace contact woman for Universal films, a most interesting person, who threw a most interesting light on another type of job open to women in Hollywood. Miss L. has some 20 years' experience behind her . . . spends much time travelling between New York and Hollywood and visiting district theatre managers to check up on picture demands, publicity etc . . . Another of her responsibilities which would rest lightly on our shoulders . . . is to visit every picture in production and keep publicity agents informed of outstanding scenes and interesting incidents about the stars . . .

DEANNA DURBI

LS HER OWN!

Only seeing is believing. Thousands of people who hear her on the radio are skeptical. They say: "When the woman has a voice like that, why is it necessary to claim she's only a child?"

Even when Miss on the screen, whi "Three Smart Gir rather precocious dia gue, some of the customers may doubt her announced age. She is well developed for her years.

The Universal Studio considered keeping her age a secret, because executives knew that she could be playing ingenue roles within a year. The girl and her parents decided against that, says Paul Harrison, NEA Service staff correspondent, in a despatch from Hollywood.

Seeing her off the set, though, and talking with her, you're immediately conscious that Deanna is still a child, even if she is five feet tall and weighs nearly 100 pounds. She says earnestly "It's lots of fun, and very interesting, too. I like the radio very much. I like the movies, too.

"No, I don't get nervous. Everyone is awfully nice to me. It's lots of fun."

She has blue eyes and brown hair, and without makeup looks like a high school freshman. She escaped the usual stage of little-girl awkwardness. Her speaking voice is low.

THE GLOBE AND MAIL, TORONTO, THURSDAY, JA

Winnipeg Girl Finds Fame in Hollywood

Deanna Durbin, 14, Given Seven-Year Contract After Starring in First Movie, "Three Smart Girls"

Deanna Durbin, 14 years old, and born in Winnipeg, is Hollywood's latest discovery of a Canadian, apparently destined to fame.

Little more than a year ago Deanna, her invalid father and her mother were dependent largely on the earnings of Deanna's schoolteacher sister. Today she is a motion picture star, her family lives in luxury, and she has a soprano voice and personality of which Universal films think so much that they have placed her on a seven-year contract and have starred her in her first film, "Three Smart Girls," coming here at the end of next week.

Script Rewritten.

It is such a shock to D... self that, although ... tracts for a big ... in Los Ange... drive her ... when sh... Last ... York ... pl...

HE GLOBE AND MAIL, TORONTO

RAMBLING with ROLY

By Roly Young

CANADIAN CAPERS are becoming a more important factor every day in the entertainment world. If you doubt me, I suggest that you try to imagine Eddie Cantor's radio program without Toronto's Bobby Breen and Winnipeg's Deanna Durbin. All of which brings us to the subject of delightful Deanna, who has been the subject of numerous inquiries to this column, the latest being from F. E. B. Movie Classic, with characteristic fan magazine accuracy, will tell you that Deanna "was born in Los Angeles, Dec. 4, 1922," but don't let that kid you. Deanna was born on that date, but it was far from Los Angeles. She uttered her first lusty squawks in Grace Hospital in Winnipeg, and it was more than a year later that she moved to Los Angeles. Her father is a broker or a structural steel worker, and Deanna has been back to the Western Canadian Capital on numerous occasions to see her relations. Late in 1936 a Hollywood agent, searching for a young girl with a good voice, picked a music teacher at random and asked if he could recommend any one. The teacher said he had just the girl. So Edna May Durbin was given a try-out, and the agent was impressed. The girl's name was changed to the more euphonious Deanna, and she was hooked into banquets, benefits and any other occasion when she might get a hearing... Cantor heard her and sh... up for his radio program ... from then on Deanna ... voice made their own ... which included an offer f... Metropolitan Opera Compa... a contract from Universal ... Deanna has made one film, ... Smart Girls," which will be ... here shortly. It was given ... premiere in Winnipeg a ... week ago, when Deanna's ... old granny, and sundry ... uncles and cousins were ... guests. Granny came aw... tears of joy in her eyes. ... called how a year or so ago ... had visited her when she ... There were no thoughts ... and fortune then, just a l... with a nice voice. Gra... asked her to sing for h... without accompaniment. ... had sung for her the "... waltz. She sings it in ... picture, too.

I don't propose to revi... picture at present at it is ... in advance of the scre... However, I will say now ... think it is the nearest thing ... I have seen to the famous ... shine Susie." It is a happy ... ture, and Deanna's beautiful vo... and delightful personality are ... biggest assets.

The little Canadian star has that same ingenuous charm which made Renate Muller such a favorite in "Susie." There is at times, a very striking resemblance to Norma Shearer.

Held Over 4th Week in Winnipeg! Opening Strong in Toronto, Montreal, Vancouver—Everywhere!

ANOTHER NEW UNIVERSAL SMASH!

Canadian Moving DIGEST

...ablished 1915
...ion Weekly
...: $5.00 yearly
...Averley 4929

DEANNA DURBIN

SHE is a little Winnipeg girl. Born out the... where men are men, and the women ha... lovely and talented daughters.

Deanna is one of Canada's loveliest daug... ters, with a voice like a prima donna, althou... she is only thirteen.

Your Editor met her in New York, talk... with her. This is not publicity, she is only... little girl, with a big career ahead of her. Pe... sonality, beauty, charm, talent, God's gift... nice Canadians.

You have often heard me say that Cana... has made most notable contributions to t... Screen, not forgetting to mention our contrib... tions to all the Arts, to medicine, etc., etc.

In plain English, Canada is one of the gre... est producing countries for its size and popul... tion in the world. In fact, it is a world-lead... and when it produces voices, well, they are t... best on the Screen.

As for singers, don't forget Edward Johnso... anadian, the Impressario of the Metropolit... pera Company of New York!

Perhaps you may feel that since your Edit... a Canadian, she is prejudiced in favor ... ada, but what about the President of t... ted States, he is not a Canadian, and remem... that he said, "Give my love to Canada — ... Canadians".

...hen you hear and see Deanna Durbin, y... gree with the President, and you will agr... our Editor that Canada presents anoth... grace the screens of the world, as Mar... ...er, Norma Shearer, Walter Huston, F... rsay, Frances Drake, etc., have done.

...ecently, Bobby Breen, the Toronto-bo... , sang his way to screen-fame, and now ... ve the honor to present Deanna Durbin, wh... starring in Universal's "Three Smart Girls ... me on, Exhibitors, and give the little girl fro... anada a great big hand!

3 SMART GIRLS

Washington Film Digest

(Special to The Digest by George W. Mehrtens, Columbia Trade Press Staff Correspondent)
WASHINGTON, D.C., Feb. 8—(CTP)

WITH a rise in Soviet Russia of 4,229, the number of theatres throughout the world increased by 8,150 during the year 1936 thus bringing the total up to 95,379, Canadian Moving Picture Digest learned here this week, according to an international survey recently completed by Nathan D. Golden, chief of the Motion Picture Section of the Bureau of Foreign and Domestic Commerce. Of the 95,379 motion picture theatres in operation throughout the world on Jan. 1, 1937, there were 55,563 wired for sound as compared with 51,697 on January 1, 1936.

The greatest gain in theatre openings occurred in the European market. On January 1, 1936, there were a total of 60,050 theatres in Europe, having 27,956 theatres wired for sound, as against 66,876 theatres having 29,207 wired on January 1, 1937. The greater portion of this increase as already mentioned is credited to Russia, but it cannot be overlooked that of this 6,826 theatre increase in Europe, excluding Russia, that other countries in that region account for 2,527, either new or reopened theatres.

In Latin America, Mr. Golden continues, during 1936 a total of 248 new or reopened theatres are accounted for, bringing the total number of theatres in that market to 4,292, of which 4,068 are wired for sound, which is an increase of 730 on January 1, 1937. The Far East shows but a slight increase of 59 theatres opened and a larger increase of 675 theatres wired during the year 1936.

Theatre openings in Canada increased from 905 on January 1, 1936, to 1,033 on January 1, 1937,, with an even larger increase in the theatres wired during the year 1936. Every theatre in Canada is reported wired for sound, whereas a year ago but 833 were wired.

* * *

UP on Capitol Hill this week along with keen opposition being expressed in some quarters to the President's proposal to increase the number of members of the United States Supreme Court, Representative Samuel Dickstein, Democratic Congressman from the state of New York, will be in for no little battle on his bill restricting the entry of alien actors and artists. Representatives of West Coast Producers are expected to descend upon Washington en masse to express keen opposition, on the grounds that the industry should have an opportunity to put forth its views on the matter.

Spearhead of the opposition appears to be Congressman Kramer of California, who in an effort to see that the industry had this chance, refused point blank to permit immediate reporting of the bill and demanded that hearings be held. The dark-complexioned gentleman in the timber heap lies in the provision which states that the availability here of performers is to be determined by the Secretary of Labor with "the co-operation and counsel of American organizations and associations of actors, vocal musicians, operatic singers, solo dancers, solo instrumentalists, or orchestra conductors." It is a generally accepted fact that such organizations are usually unwilling to admit that such talent cannot just as easily be produced from within their own ranks.

* * *

THE Federal Trade Commission, the Government's policeman on good business, this week issued formal complaints citing Royal Reviews, Inc., West Count Discount Ltd., and their officers L. H. and W. C. Hyde, trading as Royal Film Studios for alleged violation of the Federal Trade Commission Act.

The respondents, it is charged, produce pictures which salesmen solicit exhibitors to show, and the salesmen also solicit business men to purchase the right to advertise their names and the nature of their business on the screen when the film is run.

According to a report from the Commission it is alleged that the respondents falsely represent, in many cases, that the pictures will be equal in quality length to the sample shown by the salesmen, that no other advertiser in the same line of business will be permitted to advertise in connection with the showing of such films.

* * *

ONCE again this week another optimistic business note. United States Exports of motion picture projectors and sound equipment increased $652,869 in 1936 over 1935, according to the figures released by the U.S. Department of Commerce bureau of census.

Exports of motion picture projectors standard gage (35 mm) in 1936 were listed at 1,454 with a dollar value of $383,078, over 1,243 listed at $353,216 for 1935, while sound equipment jumped from a dollar value of $1,482,281 in 1935 to $2,105,288 in 1936.

* * *

COPYRIGHT legislation appears at the moment to be at a temporary standstill. The bill introduced recently by Representative Guy L. Moser, which is the counterpart of the much-discussed Duffy measure, has been referred to the Patents Committee for consideration. Thus far it has received none.

Although the Patents Committee of the House which killed the measure last year has been subject to a change of membership enough of the old bloc still remain to put up a good battle in favor of the American Society of Composers, Authors and Publishers. In fact the Chairman of the Committee, himself is a member of the Organization which is trying to defeat the Duffy measure.

The same situation however, does not persist in the Senate. Here Ascap will have a fight, for the bill will be considered upon its own merits and nothing else. The American Society claimed last year during the House hearings that the bill was rushed through the Senate hearings without giving the society adequate opportunity to express any views on the matter.

Senator Duffy assures both Ascap and anybody else interested that they shall have ample opportunity to express any views they like this session, when the hearings get under way. "It is about time we got action on this copyright business," he said, "and I'm going to see that we get it."

A spokesman for the Patents Committee of the House, speaking of the new members declared: "We have a fine committee now. I don't think there has ever been a better one. We will probably get action." The Patent Committee's spokesman sounds determined but the Chairman as far as can be ascertained "Does not know when the question of copyright will be considered by the Committee."

* * *

Ostrer Proposes British Production Financing Be Drafted From Funds Taken In England By American Distributors. Proposal Still Unseconded.

Radio Film Digest

By JAMES LEWIS SMITH

JULIUS TANNEN, the poker-faced mimic who started the quaint custom of master-of-ceremonying a score of years ago, and who wrote the first gag that Ben Bernie ever told in public, will be a guest of the Old Maestro on the American Can Company program on Tuesday, February 16, at 9.00 p.m., EST. Also to be featured on the half-hour program over the NBC-Blue Network will be Leah Ray, popular screen and radio vocalist.

Tannen was the first to discover the comedian in Bernie, a circumstance which Walter Winchell looks upon as one of the regrettable tragedies of all time. Tannen, playing the same vaudeville bill with Bernie, urgd the youngster to spruce up his fiddle act with some wise-cracking asides. Indeed, Tannen wrote the gags—and they clicked. From that time to this Bernie has placed more emphasis on his sauve jocosities than his violin, his first love.

The master-of-ceremonies, as the entertainment world knows him today, was created by an accident in 1918. It happened that a show was brought from Spain with a cast of some 65 non English-speaking Spaniards. Julius was hired to make things clear for the Broadway audiences. He solved the task by dressing as an American tourist and, ambling throughout the scenes, humorously interpreted the significance of their skits, dances and songs.

From that day on, the glib-tongued Tannen has been in great demand among the Broadway producers. He has been starred in Earl Carroll Vanities of 1925, 1926 and 1927 and in scores of other successful shows.

Both Tannen and Miss Ray are currently working with Ben Bernie on a Twentieth Century-Fox picture.

* * *

MATTHEW CROWLEY, famous for his title role in the "Buck Rogers in the 25th Century" series, has been added to the cast of "Myrt and Marge", which features the mother-daughter team of Myrtle Vail and Donna Damerel. Crowley will be cast as "Jack Arnold", a popular figure in the original "Myrt and Marge" broadcasts.

The "Jack Arnold" role will be his first performance on the CBS network after an absence of eight months.

* * *

UP in the Swanzey, New Hampshire, so the report goes, village folk are trying to recognize which of their neighbors are being characterized in The Old Homestead, the serial heard over the NBC-Blue Network every Monday, Wednesday and Friday at 5.45 p.m., EST.

The serial is deeply rooted in Swanzey tradition. Back in the 1880's Denham Thompson, a local boy, who had achieved wide renown on the stage, wrote "The Old Homestead", a play which was to become one of the most famous plays of the 19th century. Now, his grandson and namesake, Denham Thompson II, another native Swanzyite, is currently appearing in the radio sketches adapted from that celebrated comedy.

George Ludlam, who is dramatizing the episodes for the radio, and who himself was born in Vermont "just across from Swanzey", is writing into his characters the traits and characteristics of the present residents of the New Hampshire village as he and Denham Thompson II have seen them.

VICTOR MCLAGLEN, boisterous he-man of the films, made his first appearance on the "Hollywood Hotel" program in almost a year last night (Friday), when he headed a noted cast including Peston Foster, in a preview scene from his forthcoming picture "Sea Devils", over the nation-wide Columbia network.

McLaglen's last "Hotel" appearance was in a special radio adaptation of his prize-winning screenplay, "The Informer". He previously appeared in the series in previews of "Professional Soldier" and "East River". Prominently spotlighted during the musical portions of the program were Fred MacMurray, in his role of singing star and master - of - ceremonies, Frances Langford, Anne Jamison, Igor Gorin and Raymond Paige's Orchestra.

* * *

ON February 10, two days after she made her first appearance with the Metropolitan Opera this season, Gladys Swarthout inaugurated a new series of half-hour programs over the NBC-Red Network. The celebrated mezzo-soprano will be heard each Wednesday hereafter at 10.30 p.m., EST, under the sponsorship of the country's leading ice and ice refrigerator company.

* * *

Radio Biography

FRED MacMURRAY, new CBS "Hollywood Hotel" master-of-ceremonies and singing star.

Has had one of most spectacular rises in moving pictures.

Film career started in April, 1934, while playing in "Roberta".

During this engagement sany and played understudy to leading man.

Born in Kankakkee, Illinois, August 30, 1908.

Father is Fred MacMurray, Sr., concert violinist.

Family made home in Beaver Dam, Wisconsin, for some years.

Young Fred attended grade and high school there and in Madison, Wis.

Won ten letters for prowess in football, baseball and track.

Enrolled at Carroll College, but left after year to go to Chicago.

Ambition was to become a saxophonist.

Landed job with stage band of Hollywood Theatre.

Because of previous voice study became featured soloist on the stage.

Signed by California Collegians, a cooperative orchestra, in 1929.

Fred received featured billing as saxophonist and soloist.

Came to New York where orchestra joined musical show, "Three's a Crowd".

MacMurray was featured in a singing sketch with Libby Holman.

Band then secured engagement in Jerome Kern's "Roberta".

During this appearance Fred was noticed by Hollywood scouts.

VITAL STATISTICS: Fred is 6 feet, 3 inches tall, has brown, wavy hair and blue eyes.

SPONSOR: Campbell Soup Company.

AIRTIME: Fridays, from 9.00 to 10.00 P.M., EST, over the Columbia network.

Warners to Produce Radio Programs Transcribed on Film In Place of Recordings, Celluloid Instead of Wax.

British Film Digest

Special to The Digest, from Ward Shaftesbury, London Correspondent.

BIG news of last month was the C.E.A.'s comment upon the Moyne Committee report, the Board of Trade's attempt to get the British Film Industry out of its financial muddle. The C.E.A. agreed with the Moyne recommendation that the Government should control transfers of interest in British production with a view to the prevention of control passing into foreign hands, the association also encouraged the suggestion that "steps should be taken to encourage financial interests to organize in the financing of British Film production in approved cases on reasonable terms." No objections were raised to a ten-year continuance of the Quota. But nobody liked the idea of the institution of a separate quota for shorts which have never been money-makers in the British market, and a big howl went up at the suggestion of a future 50 per cent Quota. Most of the influential voices in the industry are crying Boo to the idea of Government control and they all agree that there is only one real way out of the mess and that is a combination of economic but quality production and an intelligent facing up to the public's requirements.

Alfred Hitchcock gives the most lucid answer to the problem when he writes "More Cabbages, Fewer Kings" in the Kinematograph Weekly of January 14. "British film producers know only two strata of English existence, the poor and the rich. On these they base the plots of their films which go out to the kinemas of the world, conveying the impression to other audiences that the English live either in cottages or cocktail cabinets, and speak with their lips twisted or with a plum in their throats." In other words, it is about time that the English producers emulated the Americans in exploiting the drama of the middle class — here lies the real spirit of England — and here is the vitality, the true colour of her life.

At all events it looks like 1937 will be a big year in British films — Producers are looking the facts in the face, they have decided to stop tilting at that dangerous windmill, the American market, and they are determined to pursue a policy of England first — more economical, more vital pictures aimed at the home buyers. This is sound common sense. If the British studios can turn out pictures that have real appeal for the English audiences, these same pictures will have no difficulty in making a market for themselves abroad.

* * *

ENCOURAGEMENT to the British colour pioneers came last week in the news that "Wings Of The Morning", England's first technicolor feature, made by Robert T. Kane of New World Pictures for world-wide release by Twentieth Century-Fox has been booked by Radio City Music Hall, New York. Annabelle, who fascinated London audiences in the French "Eveille D'Armes", shares the lead with Henry Fonda.

* * *

LATEST reports have it that the newly-defunct Twickenham Film Distributors will have their product marketed by Wardour Films, John Maxwell's go-ahead company. The first of the new series will be "Beauty and The Barge" adapted from the W. W. Jacobs tale and starring Gordon Harker. Film Sales, Ltd., will continue to act as representatives for the various overseas territories and for the execution of contracts already entered into. Nobody here is at all worried about Julius Hagen's future, by the way. His productions have always been set to a very high standard and, as one writer puts it, "Hagen's qualities . . . are such that I am confident he will only suffer a temporary eclipse; and that we shall soon find him again active in the saddle."

* * *

AMERICAN pictures are still grossing the biggest box-office in England, according to a recent census of the circuits. "Mr. Deeds" did Number One business in 1936. closely followed by "Mutiny on the Bounty". Robert Donat in "The Ghost Goes West" was third on the list. taking the prize for a British production. Shirley Temple, with four big hits to her credit — "The Little Rebel", "Curly Top", and "Bright Eyes" was the Tops in the individual star category, with the Astaire-Rogers combination as the best team. By the way "Mr. Deeds" grossed $400,000 for John Maxwell's circuit alone.

* * *

BRITISH exhibitors apparently have few fears that television will ever be a formidable danger to the cinema trade. Clever showmen see the possibility of pushing profits higher by televising topical events, but they claim that duped prints will always be cheaper to the exhibitor than land lines, other transmission cost and apparatus. The emphasis is now being placed on Colour and the Third Dimension. The opinion is that stereoscopic films would mean the end of television as public entertainment. Well, Time alone can tell. Personally, it looks as if a few heads are being put in the sands, ostrich-wise. Certainly, the B.B.C.'s television plans look pretty formidable to this observer and the following comments by a prominent British F.R.P.S. do not say much for stereoscopy's chances — "There is little expectation of stereoscopic systems being of value in the commercial kinema other than as novelties. For this is wanted a system that will provide binocular vision without the use of individual analysers." — and apparently little advance is being made scientifically in this direction.

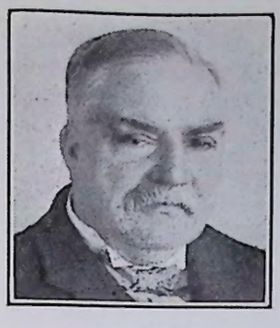
* * *

ACCORDING to a current check-up, 35 British Features out of a total of 596 releases were shown in Canada in 1936. Of these, Regal Films distributed 14 and Empire 19.

Osgood Perkins, Glenda Farrell and Chas. D. Browne, appearing in Warner Bros. musicomedy, "Golddiggers of 1937".

Arthur Rank, Formerly of British National, Forms New Production With Jack Buchanan. Capital Set at $500,000

Conklin In Winnipeg



J. J. Conklin

WINNIPEG is to see the screen version of "Winterset", the Maxwell Anderson play which created so much comment in New York last season. But picture patrons here would not have seen it if the decision of the Manitoba Censor Board had not been upset by the Appeal Board. Orchids to the appeal board. The censors in their wisdom decided that the picture had too many killings to permit it to be shown. I wonder what they expected to find in a picture, adapted from a play that frankly was written from the history of a notorious crime, and in which nearly all the characters are creatures of the underworld. Yet, "Winterset" has been pronounced one of the most beautiful plays to appear on the American stage in years.

Cuts were made in the script of the stage version of the play, as presented in Winnipeg. Despite the beauty of the language, speeches were too long to be effective in an amateur production. Cuts were made in the United States for the reason that it was held some of the speeches reflected on the American courts. The whole play does that, but some of these speeches have been omitted from the screen version. The story has also been somewhat changed, and fitted with a happy ending. Mio and Marianne do not fall before assassins' guns but an ingenious method of escape is provided for them. Whether this changed ending is an improvement, remains to be seen. Probably it will meet with the favor of screen patrons as it does not savor so much of stark tragedy.

"Winterset" has been booked at the Garrick Theatre and will follow the Deanna Durbin in "Three Smart Girls", picture at that house. Incidentally the Durbin production seems likely to have a prolonged run judging from this week's business.

* * *

THE BEACON THEATRE adds another to the many excellent vaudeville programs that house has presented to the public, by the engagement, for the week starting today, of the Wing Wing native Chinese revue coming direct from Shanghai. There are ten native Chinese in the troupe and they appear in costumes and with stage settings valued at $10,000. Juggling, balancing, dancing, feats of strength and endurance, and other novelties are to be found on their lengthy program. To the Beacon must go the credit of supplying Winnipeg with the nearest approach to the old time vaudeville shows of first class quality, now to be seen in the city. Some of the first class acts now before the public have been seen there and the Wing Wing revue troupe will rank with the best of them.

* * *

IN at least one forthcoming picture we shall be able to see a newspaper office in operation as it really is. The producers of "They Wanted to Marry", a farce comedy centring on a newspaper photographer and a society girl, realized that the newspaper office scenes should be real, so they invited, and paid, a committee of Los Angeles newspapermen to advise, as to technical details. In consequence, the scene will show a newspaper office, not a mad-house.

A SURVEY of the Canadian newsreel shots seen in 1936 shows that practically the whole of Canada was covered. Winnipeg came into the spotlight through the return of Kenyon and Lymburner, Canadian air pilots, who accompanied Ellsworth on his South Pole expedition. Much of the footage in the early part of the year was devoted to the Moose River mine disaster, and the Canadian memorial services on the death of King George V. President Roosevelt's visit to Quebec also came in for much attention. Other notable shots included the Vancouver jubilee celebrations, forest fires in Ontario, caterpillar hosts invading Sudbury, the centenary of Canadian railroading, etc. These films are not only shown in Canada but shipped to the four corners of the globe, depending, of course, on their international appeal. But in any case they give the Dominion much valuable and interesting publicity.

* * *

HOTELS, restaurants, stores, skating rinks, lodge halls and other places receiving music by radio would be exempted, from paying copyright license fees to the Canadian Performing Right Society, if an amendment to the Copyright act asked by W. K. Esling, member for Kootenay West, is adopted.

At present, broadcasting stations will pay for 1937 a flat sum of $70,000 for the use of this music, and the bill is aimed to exempt places named on the ground that the music has already been paid for. It requires the society also to furnish a certified list of all the titles to the some two million pieces of music it also claims to control. The CBS pays the society $15,000 as its share of the $70,000 fixed by the copyright appeal board.

* * *

PATRONS of the living stage were delighted to welcome Grace Matthews back to the Holden Company's ranks in Winnipeg on Monday. Miss Matthews spent her Christmas vacation in Toronto. Here return was signalized by the Pi Beta Phi, of which she is a member in the East, by a theatre party on Wednesday evening.

* * *

THERE is much to commend the suggestion that the finals in the Dominion Drama Festivals should not be always confined to Ottawa. Nothing would do more to advance the cause of amateur drama in every city in Canada than an occasional "trip around the circuit", on the part of the finalists. There may be something to be said against the idea — from Ottawa's standpoint, but there certainly is a whole lot to be said in its favor.

* * *

CHAS. C. DUNBAR, director for the New Theatre group of Winnipeg, was relieved of his duties this week at a meeting held January 21st, that by a vote of 24 to 4 passed a resolution of non-confidence in his work.

Earlier this season, Mr. Dunbar directed the production, "Bury the Dead". The play was the origin of some controversy and there were accusations that the group was Communistic. It is now working on an adaptation of Sinclair Lewis' book, "It Can't Happen Here".

A previous attempt was made to oust Mr. Dunbar from the directorship, but it was unsuccessful. After the meeting he said he intended to form a new group that would be "free from political ties".

* * *

Universal At All-Time Shooting High With 8 Pictures In Production.

Australian Film Digest

by LEON S. STONE

AUSSIE and New Zealand staff members of M-G-M received a pleasant Xmas surprise when they were handed bonuses in their pay envelopes Christmas week. All employees on a salary of £13 per week or less who have been with the firm for over one year, received a fortnight's extra salary; those employed less than a year but over six months, a week's additional salary; any worker on the payroll since July, half-week's extra salary.

Gesture came from Nick Schenck, of American home office, authorizing the liberal hand-out showing film execs are not *always* as hard hearted as they are painted!

* * *

WALT DISNEY Enterprises scored a legal triumph over Radio Corp. Ltd., Melbourne, in a court case brought by the former company to prohibit the latter from using the trade mark sales name of "Mickey Mouse" for miniature manel radio sets and kits.

Registrar of Trade Marks at Canberra gave judgment in favor of Walt Disney Enterprises declaring Radio Corp. Ltd. had failed to satisfy him there was no reasonable doubt that the use of the trade-mark would not be likely to lead to deception and confusion in trade or by the public. Constant use of Mickey and Minnie Mouse on the Radio Corp. Ltd. goods rendered these words and the figures synonymous.

* * *

LEADING Aussie composer and pianist Lindley Evans is the third person connected prominently with local film "Uncivilized" to beat it to Hollywood. Producer-director Charles Chauvel and wife were the first. Evans will investigate thoroughly the musical side of talkies. He was responsible for composing and scoring the entire musical accompaniment to "Uncivilized", including many of the tricky and unusual Aussie aborignal tribal songs and native melodies.

* * *

FIRST in New South Wales to raise funds for the installation of its own portable talking picture projection equipment and films, is Rockdale Public School, Sydney suburb. An American made projector screening 16mm talkies, it cost £160. A classroom demonstration was given. State Education Department Director G. Ross Thomas states results of new equipment will be closely studied from the educational angle. Films used will cover Primary, Secondary and University courses.

* * *

CINESOUND'S current feature "Tall Timbers", goes before the cameras January 1st. A 20-acre hillside in the New South Wales Stroud and Dorrige big timber districts is being prepared beforehand to crash within one minute for the picture. Team of 10 workers spent 5 weeks readying the trees for this brief exciting shot — one of the film's highlights.

Shirley Ann Richards, featured in Cinesound's "It Isn't Done", co-stars with Frank Leighton, leading man to Helen Twelvetrees in "Thoroughbred". Joe Valli, veteran screen comedian of "The Flying Doctor" and "Orphan of the Wilderness" plays chief smirking part. Will be his seventh Aussie film; a local record for screen actors! Frank Harvey, Harvey Adams, Campbell Copelin and Ron Whelan — all in previous Cinesound pics — complete the cast.

FOLLOWING two feature bills of M-G-M product at the Sydney Prince Edward, the theatre has reverted to its former custom of entirely Paramount pictures. First under new-old policy is "General Died at Dawn" and "Wives Never Know" expected to run a substantial holiday season.

Christmas holiday programs lined up in Sydney shows comprised: "Poor Little Rich Girl", "Without Orders". Regent; "General Died At Dawn", "Wives Never Know". Prince Edward; "Swing Time", "Here Comes Carter". State; "Devil Is a Sissy", Mayfair; "Dodsworth", Embassy; "Romeo and Juliet", St. James (holding strongly in its fourth week); "Show Boat", Liberty (packing 'em in in its 28th week!!); two Aussie pics, "Orphan of the Wilderness", Lyceum, and "Rangle River", Plaza.

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FILM Trade Board (N.S.W.) is cleaning house amongst the suburban exhibitors around Sydney. One of the first things to receive consideration has been the closing down on houses running three and four feature programs commencing 7.15 p.m. and concluding in some cases after midnight!

Film Trade Board has instructed the Motion Picture Distributors Ass'n in this matter asking for a standard clause in all contracts prohibiting more than two features on any one bill; with special exceptions for Saturday and holiday kiddies matinees. This should effectively clean up a trade phase which threatened to spread throughout Australia and become a Frankenstein colossus. Even patrons were beginning to complain of the film indigestion and eye strain they were experiencing through these almost five hour shows!

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LEGALITY of the Board's stand on the free gift racket was questioned by a distributor. Board's reply was two K.C.'s opinions where distributors were entitled to take out injunctions restraining exhibitors from giving away free gifts or/and withhold film supplies contracted for while suing for payment due on film. Looks like the final squelch on the giveaway racket that has been hagriding suburban exhibitors for the past year.

Nan Grey, Deanna Durbin and Barbara Read, Universal's "Three Smart Girls".

United Artists To Release 21 English Films In 102 Countries In 1937

Shooting the Stars

GLORIA SWANSON, after an absence from the screen of several years, has been signed by METRO-GOLDWYN-MAYER to star in "MAZIE KENYON", the play by Bayard Veiller; Harry Rapf will produce . . . MIRIAM HOPKINS and JOEL McCREA have started work in the SAMUEL GOLDWYN-UA production, "THE WOMAN'S TOUCH", which has among the supporting cast Charles Winniger, Erik Rhodes and Andrea Leeds; John Blyestone is directing . . . "MARKED WOMAN", with BETTE DAVIS and HUMPHREY BOGART heading the cast, has been completed at the WARNER BROS. FIRST NATIONAL studios, and is now being edited and cut; the supporting cast includes Jane Bryan, Eduardo Ciannelli, Rosalind Marquis, Isabel Jewell and Teddy Hart . . . "THIS IS MY AFFAIR", the ROBERT TAYLOR - BARBARA STANWYCK co-starring picture, is nearing start of production at 20TH CENTURY-FOX studios; Victor McLaglen heads a supporting cast which includes John Carradine, Alan Dinehart, Willard Robertson and DeWitt Jennings; direction will be handled by William Seiter . . . GENE RAYMOND and ANN SOTHERN, popular RKO RADIO comedy team, will again be co-starred in "TAKE IT EASY", which goes before the cameras next month, with Al Lewis producing . . . JOSEPH PASTERNAK, producer, and HENRY KOSTER, director, who turned out "THREE SMART GIRLS", will start the latter part of this month on their next combined effort, for UNIVERSAL; story selected is "PRESCRIPTION FOR ROMANCE", by John Reinhardt and Robert Neville; cast to be announced . . . P. G. WODEHOUSE, famous English humorist and novelist, whose "JEEVES" stories have been read by millions, has been signed to a contract by METRO-GOLDWYN-MAYER, who first brought his works to the screen with "Picaddilly Jim"; Wodehouse and Cole Porter will team up in preparing the William Anthony McGuire musical spectacle, "ROSALIE" for the screen; the picture will star ELEANOR POWELL and RAY BOLGER . . . FRANK LARUE and FRANK McGLYNN JR., were assigned last week to the featured cast of "THAT I MAY LIVE", the 20TH CENTURY-FOX picture which has ROBERT KENT, ROCHELLE HUDSON and J. EDWARD BROMBERG in the leading roles . . . HARRIET HOCTOR, one of America's premier ballerinas, will have a featured role in "STEPPING TOES", current RKO RADIO filmusical co-starring FRED ASTAIRE and GINGER ROGERS; this will be Miss Hoctor's second screen appearance, having made her debut in M-G-M'S "GREAT ZIEGFELD" . . . "KID GALAHAD" has just gone into production at the WARNER BROS. West Coast studios with EDWARD G. ROBINSON, BETTE DAVIS and HUMPHREY BOGART in the stellar roles; Wayne Morris, a new "discovery", Jane Bryan, William Haade and Harry Carey will be seen in supporting roles . . . RUDOLPH MATE, ace cameraman for SAMUEL GOLDWYN, has been assigned to "STELLA DALLAS" co-starring BARBARA STANWYCK and JOHN BOLES; direction will be by KING VIDOR . . . SPRING BYINGTON is the latest cast addition to Erich Maria Remarque's "THE ROAD BACK", which JAMES WHALE is directing for UNIVERSAL . . . Napoleon's retreat from Moscow, to be reproduced for the M-G-M production, "MADAM WALEWSKA", starring GRETA GARBO and CHARLES BOYER, is being planned by DIRECTOR CLARENCE BROWN as one of the biggest military spectacles in the history of motion pictures . . . . "DON'T FORGET TO REMEMBER", an original story by DAVID GARTH, has been purchased by S. J. Briskin, vice-president in charge of production at RKO RADIO, and will be adapted to the screen with GENE RAYMOND scheduled to play the leading male role.

A new camera study of Universal's Canadian-born star, Deanna Durbin, who has made a sensational hit in "Three Smart Girls".

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Toronto Theatres

LOEW'S—Manager Jules Bernstein — 3rd week, Metro-Goldwyn-Mayer's "After The Thin Man", starring William Powell and Myrna Loy.

TIVOLI—Manager D. Krendall — Jack Benny and Martha Raye in Paramount's "College Holiday". Also Warner Bros. "Case of the Black Cat", with Ricardo Cortez and June Travis.

UPTOWN—Manager Jack Arthur — Burgess Meredith and Margo in "Winterset". Also Bobby Breen in "Rainbow on the River". Both RKO Radio pictures.

IMPERIAL—Manager Tom Daley — Gladys Swarthout and Fred MacMurray in "Champagne Waltz". Also Ray Milland, Sir Guy Standing and Heather Angel in "Bulldog Drummond Escapes". Both Paramount pictures.

SHEA'S—Manager Jerry Shea — Warner Bros. "Sing Me a Love Song", starring James Melton, Patricia Ellis and Hugh Herbert. Also stage show.

EGLINTON—Manager Bob Eves — Edward Arnold and Frances Farmer in Samuel Goldwyn's "Come and Get It". Also Paramount's "Hideaway Girl", with Martha Raye.

RADIO CITY—Manager V. Simone — Dolly Haas and Richard Barthelmess in "Spy of Napoleon", a Regal Films release. Also M-G-M's "No More Ladies", with Robert Montgomery and Joan Crawford.

Warner Studios Break Record With 22 Films Completed, Ready For Release

A struggle for the mastery of Europe as the daring spies seek mititary secrets and two lovers find happiness in the midst of danger and treachery.

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